

# Drawing Acquisitions

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## 1981-1985



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Paul Cummings

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## 1981-1985

Whitney Museum of American Art, New York

## Drawing Acquisitions, 1981–1985

Whitney Museum of American Art

June 11–September 22, 1985

Library of Congress Cataloging in Publication Data

Whitney Museum of American Art.

Drawing acquisitions, 1981–1985.

“Dates of the exhibition: June 11–September 22, 1985”—T.p. verso.

1. Drawing, American—Exhibitions. 2. Drawing—20th century—United States—Exhibitions. 3. Whitney Museum of American Art—Exhibitions. I. Cummings, Paul. II. Title.

NC108.W47 1985 741.973'074'01471 85-11413

ISBN: 0-87427-006-5

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Whitney Museum of American Art

945 Madison Avenue

New York, New York 10021

Designer: Joseph del Gaudio Design Group Inc.

Typesetter: Trufont Typographers, Inc.

Printer: Eastern Press, Inc.

All photographs are by Geoffrey Clements.

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This exhibition is supported by a grant from The Mnuchin Foundation.

In recent years drawings by twentieth-century American artists have achieved increased recognition as significant works of art in their own right, not simply as secondary notations or the precursors of some future accomplishment. With special attention to scale, color, surface, and other means, American artists have moved away from the notion that drawings belong in sketchbooks and represent ideas better developed in other media. Drawings have become an increasingly important focus of the collecting activities of the Whitney Museum of American Art, which now has one of the most comprehensive collections of twentieth-century American drawings in the world. This collection is remarkable for its holdings of the works of certain artists in great depth, thereby offering insight into individual achievements as well as enhancing our perspective on American art of this period.

The extraordinary breadth and quality of the drawing collection are due in large measure to the enthusiasm and judgment of the Drawing Committee. This distinguished group of scholars, collectors, and patrons, which meets several times a year, has been a source of inspiration and guidance to Paul Cummings, Adjunct Curator, Drawings, in building this aspect of the Permanent Collection.

The members of the Committee—Dr. Jules D. Prown, Chairman, Richard Brown Baker, Edwin A. Bergman, Joel S. Ehrenkranz, Walter Fillin, M. Anthony Fisher, Aaron I. Fleischman, Victor W. Ganz, Martin D. Gruss, Mrs. William C. Janss, Sidney Kahn, Leonard A. Lauder, Mrs. Barnett Malbin, Gilbert C. Maurer, Mrs. John O'Boyle,

Stephen D. Paine, David J. Supino, and Flora Miller Biddle—debate with great conviction the merits of the works of art under consideration and the various criteria which make them appropriate for inclusion in the Permanent Collection. Their disparate tastes are united by an overriding concern for quality and a desire to ensure that the Museum acquire only significant works by leading figures of the twentieth century.

This exhibition, which presents outstanding drawings acquired by the Museum between July 1981 and May 1985, is the third in the last decade to be devoted to drawing acquisitions. Exhibitions such as these play an important role in expanding public appreciation of drawing as a primary form of expression. We are extremely grateful to The Mnuchin Foundation, whose support of this exhibition demonstrates a commitment to connoisseurship and a belief in the importance of presenting the strengths of the Permanent Collection to the public. We also extend our thanks to Mrs. John O'Boyle, whose generosity enabled us to produce this catalogue following the same format as the 1978 and 1981 publications. We are indebted to the artists represented and the donors of the works of art listed here, who have so willingly contributed to the strengthening of the drawing collection.

Tom Armstrong  
*Director*

## Foreword



**Roy Lichtenstein**, Study for *Figures in Landscape*, 1977

This exhibition and its accompanying catalogue document the drawing acquisitions made by the Whitney Museum of American Art between 1981 and 1985. It is a public expression of gratitude for the support of the Drawing Committee and the many individuals who have contributed to the rapid growth of this aspect of the Museum's collection. With the encouragement of Tom Armstrong, the Museum's director, and under the chairmanship of Dr. Jules D. Prown, the Drawing Committee continues to be a lively forum for the discussion of works of art and the single major source for patronage of this department. Half the works in this exhibition are there due directly to the deliberations of the Committee. I am grateful to each of them for their insights and continuing support for this aspect of the Museum's programs.

If art history is considered as a series of masterpiece productions, then collecting becomes the modest entertainment of setting out to capture the best of the few. If, on the other hand, it is concerned with the vital signs of art in one's own era, then it becomes an exciting tactic to apply taste and knowledge to the dynamics of the market place, sparring against the whims of history. The works on these pages dramatically demonstrate the shift in the uses and purposes of drawing from their traditional patterns of only a few short decades ago. Increasingly, drawing has emerged as an independent mode of expression. It is no longer considered a sketching process or a method of creating images to be elaborated on in painting or sculpture. There is an abundance and depth to American drawing of the past quarter century

which can rarely be found at any previous moment in American art. It is appropriate that the Whitney Museum of American Art, by the dedication displayed in its collecting program, should examine and acquire examples of the highest attainments of this aspect of our visual culture. Masterworks can usually be distinguished through the company they keep. A dozen or so highly successful drawings or paintings, in isolation, are less recognizable for what they are, than if they are seen in the context of their decade, generation, or school of thought. Institutional collecting not only pursues the most elegant accomplishments of the artist, but it also constructs a context in which they can be recognized and appreciated. The best drawing by a minor artist therefore can be of as much interest as a poor sheet by a major figure.

This gathering of drawings, which date from 1915 to the present, reveals some of the most dramatic changes in American art of this century. The early twentieth-century works, now considered as an aspect of the conservative tradition, are represented in the drawings of Joseph Stella, Elie Nadelman, Marsden Hartley, or the early portrait by Theodore Roszak. From the same period are the modern images of Thomas Hart Benton, Hugo Robus, Louis Lozowick, and Paul Kelp. What differentiates the older tradition from the new? There appears a shift toward abstraction, an increasing boldness of form, the rise of the monolithic central image, an increasingly expressionist application of materials, and a change in manners. The tradition of fine drawing continues nevertheless with interest in refined line, tonal control, representational imagery, modeling, and the exten-

sive consideration of man and nature with modest manners. After the early 1950s the new art is seen as frequently self-referential whether abstract or figurative, arcane, bold and brash, colorfully vulgar, and executed on increasingly large-sized sheets. Roszak counters this general shift of taste while employing large-sized pages; he continues a graphic form founded in traditional considerations. Peter Saul's social-political harangue is sited in a larger format than the equally intense statement of Philip Guston made three decades earlier. The monumental figure drawings of Jonathan Borofsky or William Beckman treat the figure through opposing fascinations, but in similar scales. The horizontal page of James Rosenquist becomes a vast still life, while Rackstraw Downes' skewed optical transformations of the landscape contrast with the traditions of Thomas Cole, Asher B. Durand, Georgia O'Keeffe, or Fairfield Porter.

Not only has the size of drawings changed in these decades, but so has the role of drawing in the artist's thinking and working process. Long considered as a conceptual and image-developing stage in the picture's composition, drawing since the 1960s has become an increasingly independent exercise. The presentation drawing that is a work complete within itself has become commonplace. The artist has discovered that in this private activity he can evolve new images, expand his imagination, examine doubts, and drive his style to new heights. The pocket sketchbook became a limitation. The artists, generally without exception, who have shown the broadest and most profound development are those who have produced the most drawings.

Among the early drawings in this exhibition is

one by Thomas Hart Benton that demonstrates his interest in Luca Cambiaso, Cézanne, and the color theories of his friend Stanton Macdonald-Wright. The bold blocklike shapes, formed with intense planes of color, differ from the modest tonal palette of the Cubists. Where the images in Cubist pictures of 1909–10 were stated by a hatching of small brushstrokes, Benton employs washes of bright color. This work is possibly related to his *Constructivist Still Life*, 1913, which, if so, would date the page earlier than the current dates of 1915–20. Although the Cubist influence is conjectural, based on his comment that he had no interest in Parisian Cubism until 1919 when it was a dead issue, the watercolor remains a significant work because of its accomplishment and rarity. Another early work is the pencil drawing of Hugo Robus, made while he still worked as a painter. It demonstrates his interest in the Italian Futurists, depicting a rainy street scene with brisk acute angles illustrating the lines of force for the rain, the bent figures, the puddles with their conical splashes, and the umbrellas made of concentric circles suggesting expanding, turning disks. Everything here is in motion, for action was the modern pictorial ambition of the Futurist. Concerned with another type of pictorial representation, Paul Kelpé employs a rigid geometric structure reflecting the influence of Paul Klee and the Bauhaus. In this watercolor his carefully laid-down washes lend a density and visual weight to the centrally placed, floating configuration. Constructed with a compass and straightedge, it is the type of drawing and thinking that serves as a precursor of the Minimalist sensibility, which emerged in the late 1960s.

The Marsden Hartley landscape drawing has echoes of the watercolors of Cézanne. Hartley remains interested in the small gestural markings of the pencil whereas Benton opted for a bolder planar concept. Hartley continued the nineteenth-century tradition of walking in the countryside in search of a “view” which he would then draw. On returning to the studio he would begin to paint, from memory, and away from the motif. His stay in Garmisch-Partenkirchen ended in December 1933, thus suggesting an earlier date for this drawing.

The gouache *Study for Bass Rocks*, 1939, by Stuart Davis relates directly to the painting now in the Wichita Art Museum collection. Davis often produced a series of drawings working up a motif which would then be developed in color and transferred to canvas. These studies were usually covered with a grid, but the lack of one here and the surviving painting suggest he might have employed an opaque projector. He often used a bold, constant-width line as he does here, making a net of shapes, which functioned in contrast to the geometric patterns over which they play. He explored a form of abstraction derived from the real world. The nervous joy apparent in his art implies the artist’s deep affection and long fascination with jazz.

By 1942 Willem de Kooning had lived in New York some sixteen years, and had yet to emerge with a coherent or significant style. The seeds of what he would soon produce are now apparent in some of the drawings, such as *Manikins*, c. 1942. The delicate anthropomorphization of manikins standing in a store window, a space that suggests a stage, is increased in its intimacy by the artist’s use

of his own facial expression, treated in both an expressionist and a classical mode. The flat, biomorphic, Gorky-influenced forms of the clothes suggest the shapes that would emerge in the black and white paintings of the late 1940s. De Kooning’s sense of the figure’s structure is felt beneath his abstracting. This knowledge on the artist’s part induces a feeling of rapport in the viewer. The figure in the poster or the mirror on the left side of the composition introduces yet another image and a new spatial reference. The complexities of this drawing only hint at the forthcoming invention and psychological depth of de Kooning’s art.

Two 1944 drawings are examples of the contrasting natures parallel and active in American art. Approaching his mature style, Burgoyne Diller differs dramatically from the youthful Robert Motherwell, just beginning his career. Diller’s inventive collage, cut from black paper attached to a flat white surface, is neither an anecdotal collage, as in the work of Schwitters and the Surrealists, nor as tightly compact as that of the Constructivists. Diller has expanded the field of the Neo-Plastic arena of action, eliminated the traditional central organization of the motif, and enlarged the spatial referents. While he is more directly reductivist than Mondrian in his use of vertical and horizontal structural fragments, Diller’s visual tensions are those of the subtle, expansive spirit of American art in general.

In contrast to Diller’s style are the early works of the 1940s by Motherwell. Associated with the original Surrealists, and a student printmaker with Kurt Seligmann, he briefly shared a studio with William Baziotes. The literary nature of Mother-

well's work, his interest in the writings of other cultures, and a brief stay in Mexico all combine to make this freely drawn image, which is splattered with red ink to suggest blood. Flat figures, set in a shallow space defined by planar divisions, create a type of drawing that stands in dramatic contrast to the impressionistic and tonal drawings then generally made by American artists. Picasso, the Surrealists, and Neo-Plasticism all contributed to the evolution of this artist's development.

The late 1930s through the 1940s continued as years of great transformation in American art. They saw the revival of abstraction, a new interest in a bold painterly expressionism, and a rejection of much of the criticism and rules which held sway from the early 1920s. A new worldwide economy and the rise of America as an international power after World War I strengthened the resolve of a generation of artists born just after the turn of the century. Among these figures was Jackson Pollock. A student of Thomas Hart Benton at the Art Students League, Pollock followed his instructor's methods of examining old-master paintings for their use of light, mass, and rhythm. Using this approach, he soon evolved his own method of drawing, establishing dramatic contrasts in tone, and lengthening his line. This process continued in later years in his poured-, dripped-, and thrown-paint canvases. The artist's innate rhythmic sensibility was released, emerging in a method which was to revolutionize painting. He was, as de Kooning is often quoted as having said, the one who broke the ice. The influence of the Mexican muralists is seen, and the images of western life—horses, Indians, and tepees—not as an illustrator

such as Remington might have shown them, but as sources of a bold new energy, charging the painted image and the act of painting. Pollock's drawing line emerged from the Benton rituals in complete contrast to that of his teacher. Crude, angular, biting, driven were his metaphors of Jungian analysis and the images which would be dramatized in the changed scale of his paintings. Within a decade of his first exhibition, he was the one figure that the vanguard artist was forced to contend with, whether in America or abroad. More in the tradition of Delacroix than with the elegance of Ingres, and unlike anyone before him, Pollock released drawing by challenging this most intimate act to move from the pocket sketchbook out into the world.

The success of abstract expressionism bred an ever increasing reaction to what many artists felt had become an exaggerated emotionalism and mannered painterly excess. In true American fashion, the new generation of artists desired to create something diametrically opposite. Among these was Agnes Martin, who drew lines with ritualized gestures, often set in grid patterns of one configuration or another. Her lines were executed with the aid of a straightedge. This mechanical restraint reduces the gestural inflection found in freehand linear expression. There is some variety in these ruled lines as seen in the Whitney Museum's sheet. This is evident in the beginning and ending of each line and in the delicate blips of the pen. Spatial variation in the distance between the vertical sets of parallel lines results in bands that are thus touched with a slight optical wavering, introducing a dulcet visual sensation.

The West Coast painter John McLaughlin was educated on the eastern seaboard and lived many years in the Orient. As he approached forty he began to paint. His mature style relates in some ways to the Neo-Plastic paintings of Burgoyne Diller, but McLaughlin fragments the image into large areas and with an optical play suggests differing planes. His drawing *Untitled JMD2*, 1963, employs colored surfaces which generate this ambiguous spatial relationship in which the toned planes move forward, backward, or remain on the picture plane. Horizontal bars of color, split by a design pattern which ignores the smaller geometric elements, contribute to the spatial experience. Considered a modern, West Coast, abstract classicist, he evolved a vocabulary which is elegant and serene, yet quickened with subtle and persistent visual dynamics.

Graffiti and street life have influenced artists with social motivations since Daumier. Recently Claes Oldenburg and Cy Twombly among many others have responded to the graphic imperatives scribbled on public walls by the aggrieved. By the early 1960s Twombly had arrived at his own individual handwriting, employing not only the briskness of this graffiti but often its more scatological emblems. From this he constructs compositions filled with discrete images, that combine to reveal his concerns. Orifices, numbers, windows, clouds, and natural flotsam are set in refined pictorial structures. The two drawings in this selection were made a generation apart. The earlier sheet has an exuberant charm, while the later one is enlivened with the gritty angst of an artist fighting against persistent aspects of his

nature. Words, letters, and signs coalesce into statements delineated in a mature, excruciatingly emotional line. He shifts through handwriting to alphabets to words and into abstraction. Can these be read as a diarist's examination of the artist's life and world?

Peter Saul is concerned with the news of power politics and man's manipulation of man. He has developed an imagery selected from the comics and other forms of graphic communication. The designs appear to be denunciatory statements concerning the state of the world. "Social Justice" reads the sign in his drawing. Comics, politics, Donald Duck, animals—whatever Saul responds to—are jumbled into a puzzle that reveals his editorial aspirations. He remains one of the few artists to continue the traditions of the 1930s by bringing the daily news into the visual arts. His style is post-World War II in its nondescript line which obscures the artist's personality so as not to interfere with the message.

A highly refined style has been evolved by Roy Lichtenstein in making presentation drawings. These pages differ greatly from the small pencil sketches drawn as direct studies for his paintings. The presentation drawing, such as this one, is produced in a style which is akin to the graphic devices employed in his paintings—the flat bars of color, the Benday dots (when used), and the compound line built up of multiple strokes into flat, swiftly undulating surfaces. These formal devices produce drawings of considerable presence and readability. The images are structured as in a collage. This is a particularly complex drawing relating to architecture, art history, landscape,

decorative arts, portraiture, sculpture, nature, and the seashore. Responding to many of the same sources in commercial art, James Rosenquist draws with colored inks on frosted mylar, a plastic material. The flowing inks exude a brilliant ambience not unlike a glossy advertisement to attract buyers. In painterly drawings such as this, Rosenquist changes his subject material, and combines it in ways that differ from Lichtenstein. He eschews history and the literary implications of his images to produce dramatic, enigmatic statements about his responses to living in America. These images are not always explained with ease by the artist or his critics. The obvious sexual overtones of the forms are apparent. The central image in this drawing resembles the girl under a hair dryer in *F-111*, a painting of 1965. Here the heat has turned her to slag, or melted butter. The right-hand third of the composition, Rosenquist has told me, is a symbolic portrait of the writer Judith Goldman, who prefers to work at night—hence the turning stars and the female fingernail pen point. His pictures are rarely what they seem and are often disturbing comments upon contemporary life.

Sculptors' drawings have become a specialty in the Museum's collection. The Whitney Museum houses one of the nation's most significant collections of sculpture, much of it gifts of Howard and Jean Lipman. Their generosity has prompted the Museum to gather together drawings by sculptors in order to increase our insights into their work. In the past four years the drawings of some sixteen sculptors have entered the collection, and several of these artists are represented by more than a single sheet.

One artist with a large number of drawings in the collection is Theodore Roszak. As a talented youth, he began to draw, soon studying at the School of The Art Institute of Chicago. His imagery rapidly became three-dimensional in concept and he shifted to sculpture. He is an example of the pattern which typifies many of the most inventive twentieth-century sculptors. His long association with the Whitney Museum began when he was included in the first Biennial held in 1932. Thereafter he exhibited frequently in its group shows and in 1956 the Museum presented his retrospective. It was partly this long association with the Museum and its curators that led him to bestow upon the institution a considerable number of his drawings. This group now extends from a youthful work, in the academic style of the 1920s, to the mammoth visionary drawings of his later years.

As a gifted musician, Roszak faced a major crisis in deciding whether to concentrate on music or the visual arts. The signs and symbols of the musical world continue to linger in his visual vocabulary as revealed in *Metaphysical Structure*, 1933, where he erects a monumental three-dimensional biomorphic object, which blends the strings and other parts of musical instruments. The following year, *Study for Airport* combined his scientific interests with the World's Fair and is possibly a study for an unrecorded painting. His handling of vast space and intricate weaving of transportation elements into symbols are auguries of the future. By the late 1930s he had shifted his principal activity to the production of sculpture, in the mode of the Constructivists with clean surfaces and edges, combining novel plastic materials and white

painted surfaces. His sculpture continued to evolve in response to the world about him and by the mid-1940s he had turned from a delicate precisionism to a gritty expressionist form built in welded metal. His drawings reflect this development as seen in *Study for Thorn Blossom*, a sculpture in the Museum's collection. Blending plant and sea forms, with reference to the human figure, Roszak began making the disquieting images which soon enlarged to monumental proportions. The *Invocation* series is explored in a drawing over 92 inches tall from 1952, which began to mark the emergence of large-sized drawings for sculptors as well as painters. What was then unusual became within two decades fairly popular, and by the 1980s was the norm. The apocalyptic visions of his late years were expressed on massive sheets, where he combined outer space with man's world in dense images threatening destruction. In this dark penumbral world, neither the earth nor the space above the earth offers refuge for man from his own morbid ambitions. There are now nearly three dozen drawings by Roszak which span half a century of creative invention in the Museum's collection. It is hoped that in the future such extensive groups of drawings by other artists of high stature can be added to the collection.

Among the single sheets acquired are many by sculptors that are of note. One of these is *Head of a Woman with Hat*, c. 1923–25, by Elie Nadelman. The grace of line, setting out the balanced proportions of this image, reveals the high style of the times. Nadelman has refined the features to near abstraction, utilizing the motif as the source for the

delicate rhythms which enliven the composition. Other drawings include the early and rare abstraction by Robert Laurent, who is best remembered as a figurative sculptor. This drawing suggests his use of the straightedge combined with freehand, drawn lines. His delicate tones form an abstraction of what appears to be a landscape motif. For its time, c. 1920, it is an early example of an artist exploring the most modern abstract idioms, but finally lacking the ability to sustain his own curiosity. Three decades later, in Herbert Ferber's ink-wash drawing, we observe the waning influences of Surrealism in the blending of such emblems as Miró's bleeding heart, and the night monsters of Giacometti, into a strange being that seems to be located in a desert or on a beach. Combining what seems to be naturalistic and metallic fragments, this discomfiting image stands as a bird of prey.

The traditional approach to drawing as a study for specific works to be made in other materials is realized in the drawing of Gabriel Kohn. His process of laminating wood panels into bulking forms, reinforced with pegs, is clearly demonstrated in this page of sketches. Once constructed, these pieces were refined and finished with delicate sanded and varnished surfaces. The drawing directly communicates information and there is little interest in the development of a grand style of drawing. Richard Artschwager, on the other hand, has demonstrated considerable interest in the changing styles of his drawing. As an artist who paints, as well as works in three dimensions, he interrelates all his activities, thereby enriching each new series of images he produces. Artschwager covers the page with a continuous screen of gray

tone into which is set a series of hanging objects. An obsessive nature is revealed in the tiny vertical striations and dots which integrate the composition. This compulsiveness is increased by use of a spatial concept suggesting a closed room. Topsy-turvy and nonfunctional everyday objects are arranged as panels, suspended from what appears to be a ceiling. This arrangement augments the threatening, dreamlike nature of this drawing. The graphic expression, which reduces the artist's handwriting to minuscule gestures, evokes a sense of impersonal abstraction.

The increasing size and complexity of drawings in the past three decades argues for enlarging their role as independent works of art. A new physicality enters the viewer's experience of a drawing which is now life-size. The painterly approach, with colors thickly laid on, and massive central images, aggressively greets the viewers by enclosing them in a space which heretofore seemed the arena of painting alone. No longer is drawing the domain of the cloistered notebook-sketcher. Drawings are not stand-ins for either paintings or sculpture; they have a reason and identity of their own. This new boldness in drawing is seen in the work of artists as different in their persuasions as Mel Bochner, or Rackstraw Downes, and Edda Renouf or James Rosenquist. It is the artist's willingness to adventure into the imagination that makes drawing in America one of this country's most exciting and rewarding cultural experiences.

Paul Cummings  
*Adjunct Curator, Drawings*

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# Drawing Acquisitions, 1981-1985

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This catalogue encompasses the period July 1981–May 1985. Dimensions of works are given first in inches, then in centimeters; height precedes width. Dimensions are overall, unless noted as sight (measured within the frame or mat opening). Square brackets indicate titles assigned to works left untitled by the artist.



**Bill Jensen**, *Black Line Drawing*, 1978



**Stuart Davis**, Study for *Bass Rocks*, 1939

**Richard Artschwager** (b. 1923)

*Door, Mirror, Table, Basket, Rug, Window D*, 1975

Ink on paper, 26¾ × 30 (67.9 × 76.2)

Purchase, with funds from the Burroughs Wellcome  
Purchase Fund 84.1

**Milton Avery** (1885–1965)

*Lone Rock and Surf*, 1945

Watercolor on paper mounted on cardboard,

22½ × 30¼ (57.2 × 76.8)

Purchase, with funds from the Drawing Committee and  
S. Sidney Kahn 84.68

**Peggy Bacon** (b. 1895)

*Fiorello LaGuardia*, c. 1930

Charcoal on paper, 15⅞ × 13½ (39.7 × 34.3) irregular

Purchase, with funds from the Drawing  
Committee 84.45



**Charles Sheeler**, *Self-Portrait*, c. 1924



**Elie Nadelman**, *Head of a Woman with Hat*, c. 1923–25

**William Beckman** (b. 1942)

*Della*, 1983

Charcoal on paper,  $8\frac{3}{8} \times 50\frac{3}{8}$  (212.4 × 128) sight  
Purchase, with funds from the Wilfred P. and Rose J.

Cohen Purchase Fund, the Neysa McMein Purchase  
Award, the Richard and Dorothy Rodgers Fund, and  
the Drawing Committee 84.18

**Thomas Hart Benton** (1889–1975)

*House in Cubist Landscape*, c. 1915–20

Watercolor on paper mounted on board,  $11\frac{3}{4} \times 7\frac{3}{4}$   
(29.8 × 19.7) irregular

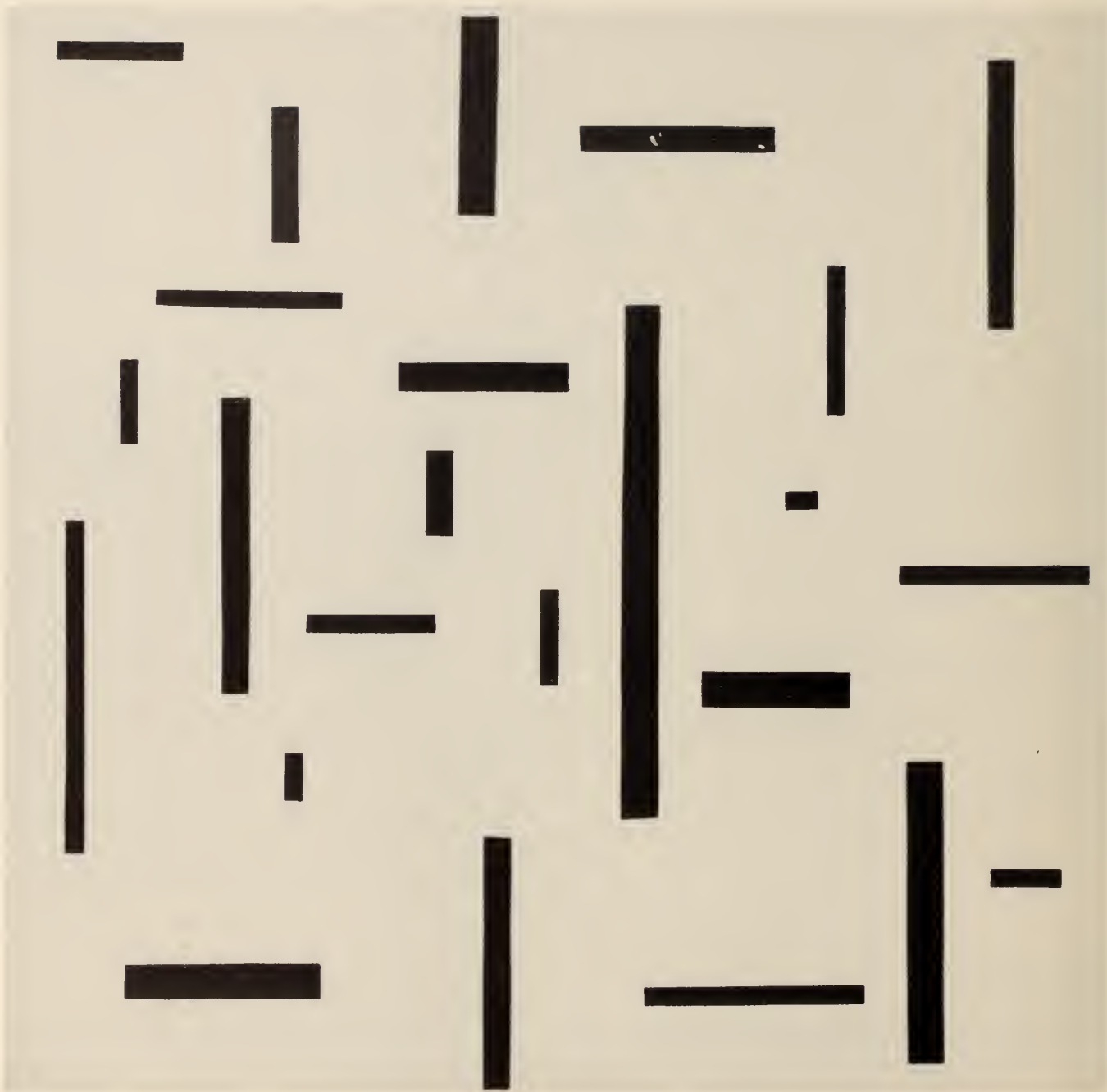
Purchase, with funds from The Hearst  
Corporation 82.34

**Mel Bochner** (b. 1940)

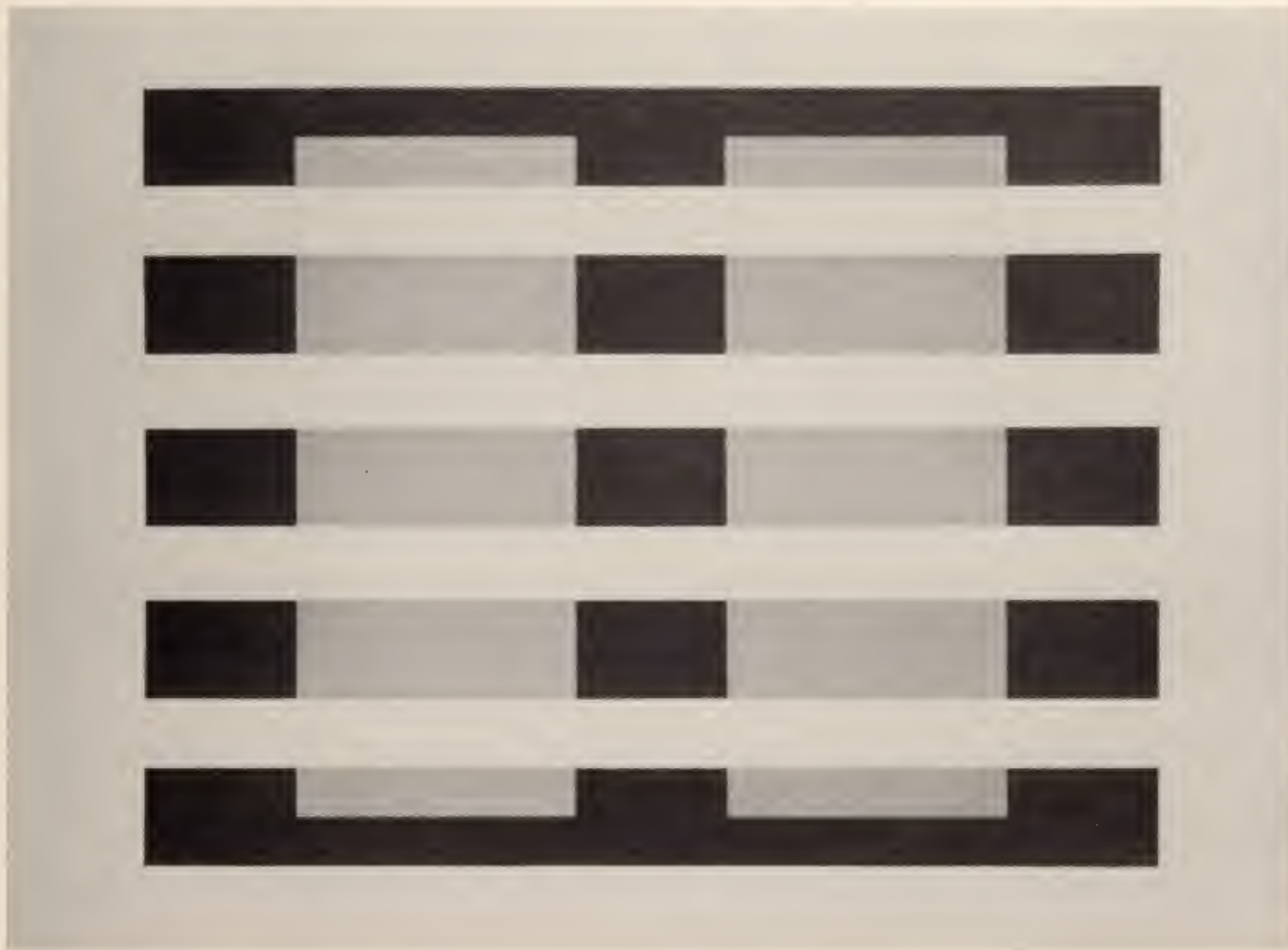
*Triangular and Square: First Diagonal*, 1974

Pastel on paper,  $38\frac{1}{16} \times 50$  (96.7 × 127)

Gift of Mr. and Mrs. Victor W. Ganz 83.1



**Burgoyne Diller**, *Untitled*, 1944



**John McLaughlin**, *Untitled JMD2*, 1963

**Mel Bochner**

*December*, 1984

Oil and enamel on paper,  $52\frac{7}{8} \times 45\frac{1}{4}$  (134.3 × 114.9)

Purchase, with funds from the Drawing  
Committee 85.3

**Ilya Bolotowsky** (1907–1981)

*Untitled [Biomorphic Study]*, 1935

Ink on paper,  $11\frac{7}{8} \times 16$  (30.2 × 40.6)

Purchase, with funds from the Burroughs Wellcome  
Purchase Fund 84.2

**Jonathan Borofsky** (b. 1942)

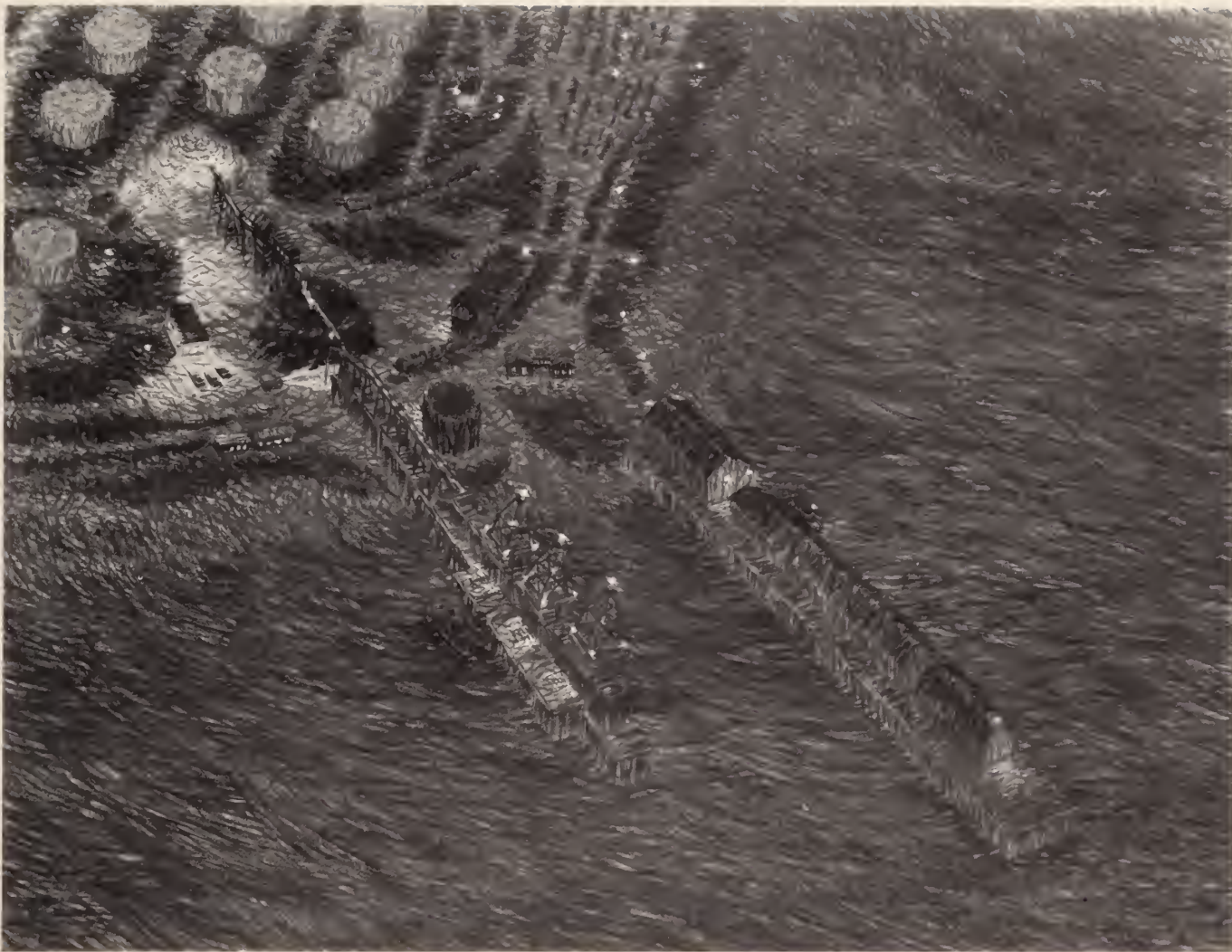
*Self-Portrait at 2668379 and 2670098*, 1979–80

Acrylic and charcoal on paper,  $84\frac{3}{4} \times 48$   
(215.3 × 121.9)

Purchase, with funds from Joel and Anne  
Ehrenkranz 82.3



Marsden Hartley, *Alspitze*, c. 1934



**Yvonne Jacquette**, *Searsport Harbor, Night, Horizontal*, 1983

**John Cage** (b. 1912)

*Water Music*, 1952

India ink on paper, each of 10 sheets, 11 × 17  
(27.9 × 43.2)

Purchase, with funds from an anonymous  
donor 82.38a-j

**Louisa Chase** (b. 1951)

*Rose Bush/Waterfall*, 1980

Ink and watercolor on handmade paper, 22 × 30¾  
(55.9 × 78.1) irregular

Promised gift of Norman Dubrow P.1.82

**Joseph Cornell** (1903–1972)

*Weather Satellites*, mid-1960s

Collage, 12 × 9 (30.5 × 22.8)

Purchase, with funds from The Lily Auchincloss

Foundation, Richard Brown Baker, the John I. H. Baur

Purchase Fund, the Felicia Meyer Marsh Purchase

Fund, Mr. and Mrs. William A. Marsteller, and the H.

van Ameringen Foundation 82.23



**James Rosenquist**, *Fahrenheit 1982 Degrees*, 1982

**Gene Davis** (1920–1985)

*Untitled*, 1983

Graphite, crayon, ink, and collage on paper,

30 $\frac{1}{16}$  × 44 $\frac{1}{4}$  (76.4 × 112.4)

Gift of an anonymous donor 84.40.1

*Untitled*, 1984

Colored pencil on paper, 30 × 44 (76.2 × 111.8)

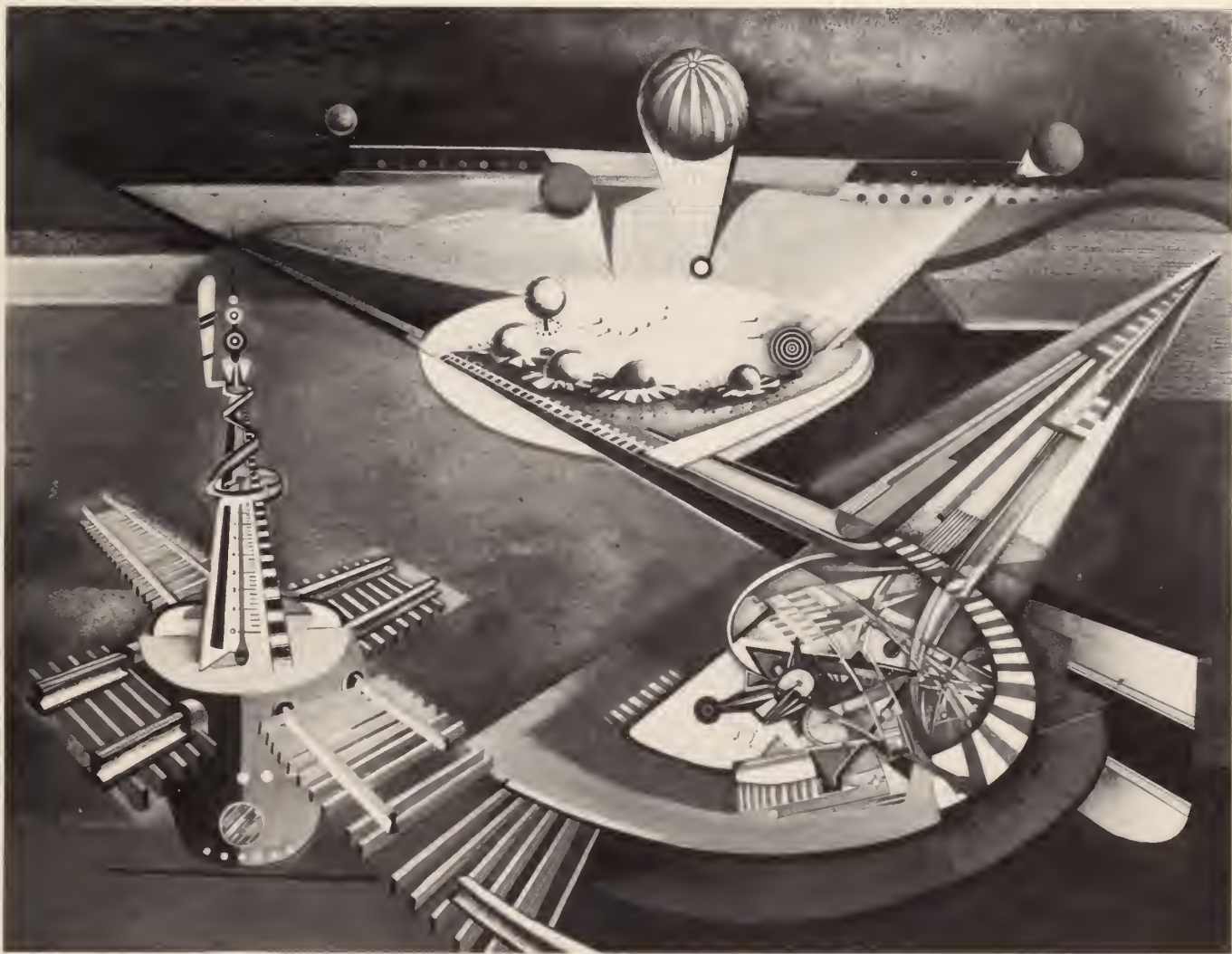
Gift of an anonymous donor 84.40.2

**Stuart Davis** (1894–1964)

Study for *Bass Rocks*, 1939

Gouache on board, 11 $\frac{1}{16}$  × 14 (29.4 × 35.6)

Gift of Jerome Zipkin 81.41



**Theodore Roszak**, *Study for Airport*, 1934

**Willem de Kooning** (b. 1904)

*Manikins*, c. 1942

Graphite on paper,  $13\frac{1}{2} \times 16\frac{1}{4}$  (34.3  $\times$  41.3) sight  
Purchase, with funds from the Grace Belt Endowed  
Purchase Fund, the Burroughs Wellcome Purchase  
Fund, the H. van Ameringen Foundation, The Norman  
and Rosita Winston Foundation, Inc., and the Drawing  
Committee 84.5

*Figures with Bicycle*, c. 1969

Graphite on paper,  $11\frac{1}{2} \times 13\frac{3}{16}$  (29.2  $\times$  33.5)  
Gift of the artist 84.16

*Untitled [Woman]*, 1974

Charcoal on vellum paper,  $66 \times 44\frac{1}{4}$  (167.6  $\times$  112.4)  
Purchase, with funds from the Drawing  
Committee 85.23

*Untitled*, c. 1975–80

Graphite on paper,  $11 \times 13\frac{7}{8}$  (27.9  $\times$  35.2)  
Gift of Xavier Fourcade 84.17



**Sidney Gordin**, *Drawing*, c. 1942

**José de Rivera** (1904–1985)

*Untitled*, 1936

Graphite on paper, 10 × 7½ (25.4 × 19.1) sight

Gift of Grace Borgenicht Brandt 84.39

**Burgoyne Diller** (1906–1965)

*Untitled*, 1944

Collage on board, 15 × 15 (38.1 × 38.1)

Purchase, with funds from the Mr. and Mrs. M. Anthony Fisher Purchase Fund, Martin and Agneta Gruss, and the Felicia Meyer Marsh Purchase Fund 82.21

**Rackstraw Downes** (b. 1939)

*Portland, Me., The Million Dollar Bridge*, 1983

Graphite on paper, 19 × 50¾ (48.3 × 128)

Purchase, with funds from the Drawing Committee 83.42



**Thomas Hart Benton**, *House in Cubist Landscape*, c. 1915–20



**Jackson Pollock**, *Untitled*, c. 1939–42

**Herbert Ferber** (b. 1906)

*Untitled*, 1950

Ink on paper,  $18\frac{3}{4} \times 24\frac{1}{2}$  (47.6 × 62.2)

Purchase, with funds from Joel and Anne  
Ehrenkranz 83.20

**Sidney Gordin** (b. 1918)

*Drawing*, c. 1942

Gouache and ink on paper mounted on paper,  
 $9\frac{3}{4} \times 8\frac{1}{2}$  (24.8 × 21.6)

Purchase, with funds from the Drawing  
Committee 84.65

*Drawing*, c. 1942

Graphite on paper,  $11 \times 8$  (27.9 × 20.3)

Purchase, with funds from the Drawing  
Committee 84.66

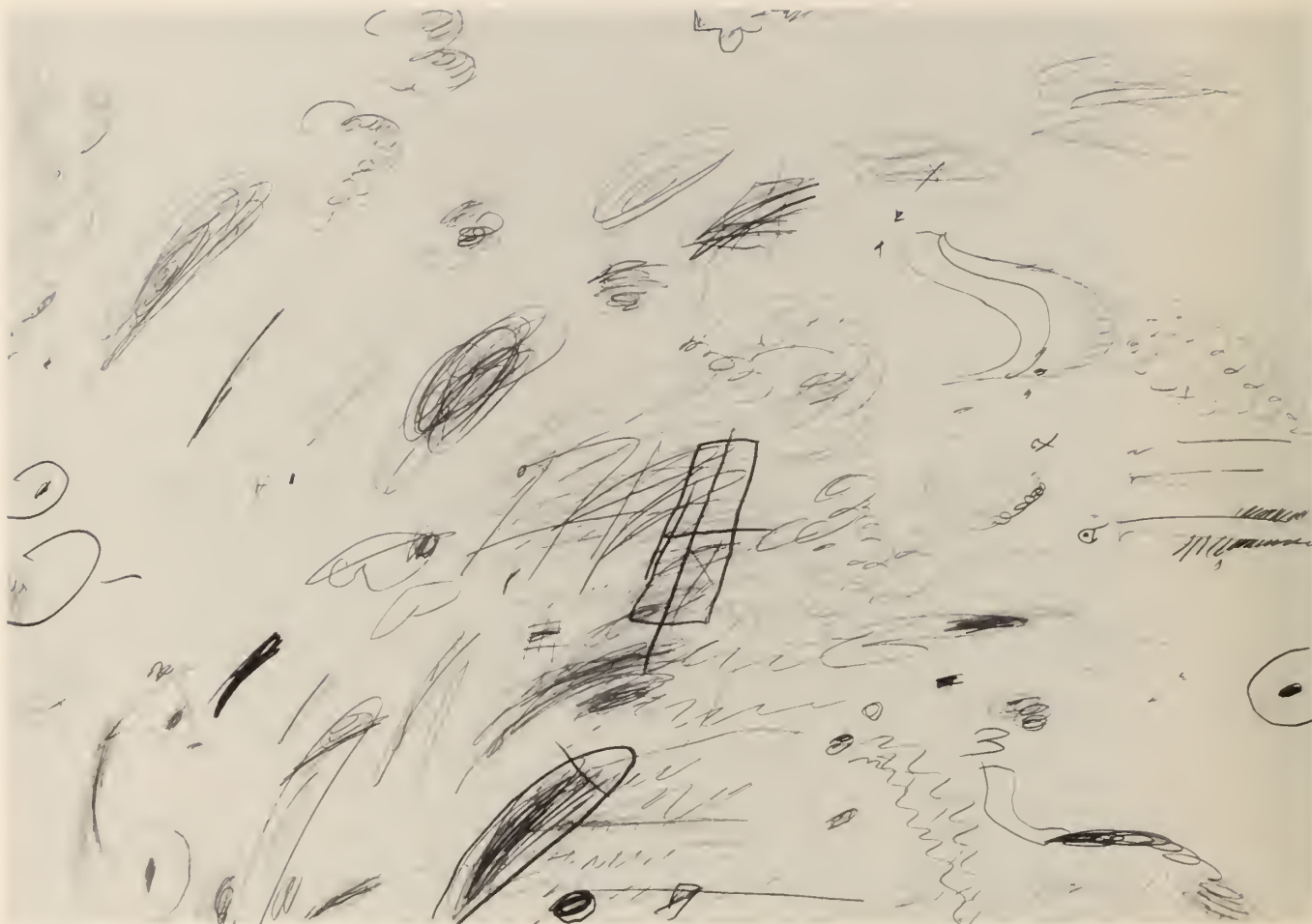
*Drawing*, c. 1950

Graphite on paper,  $10\frac{1}{16} \times 8\frac{1}{2}$  (27.8 × 21.6)

Purchase, with funds from the Drawing  
Committee 84.67



Ed Paschke, *His and Hers*, 1977



**Cy Twombly**, *Untitled*, 1964

**John Graham** (1881–1961)

*Untitled [Woman's Head]*, c. 1935

Graphite on paper,  $13\frac{3}{4} \times 9\frac{3}{4}$  (34.6 × 24.8)

Gift of an anonymous donor 83.41.2

**Philip Guston** (1913–1980)

Drawing for *Conspirators*, 1930

Graphite, ink, colored pencil, and crayon on paper,  
 $22\frac{1}{2} \times 14\frac{1}{2}$  (57.2 × 37) irregular

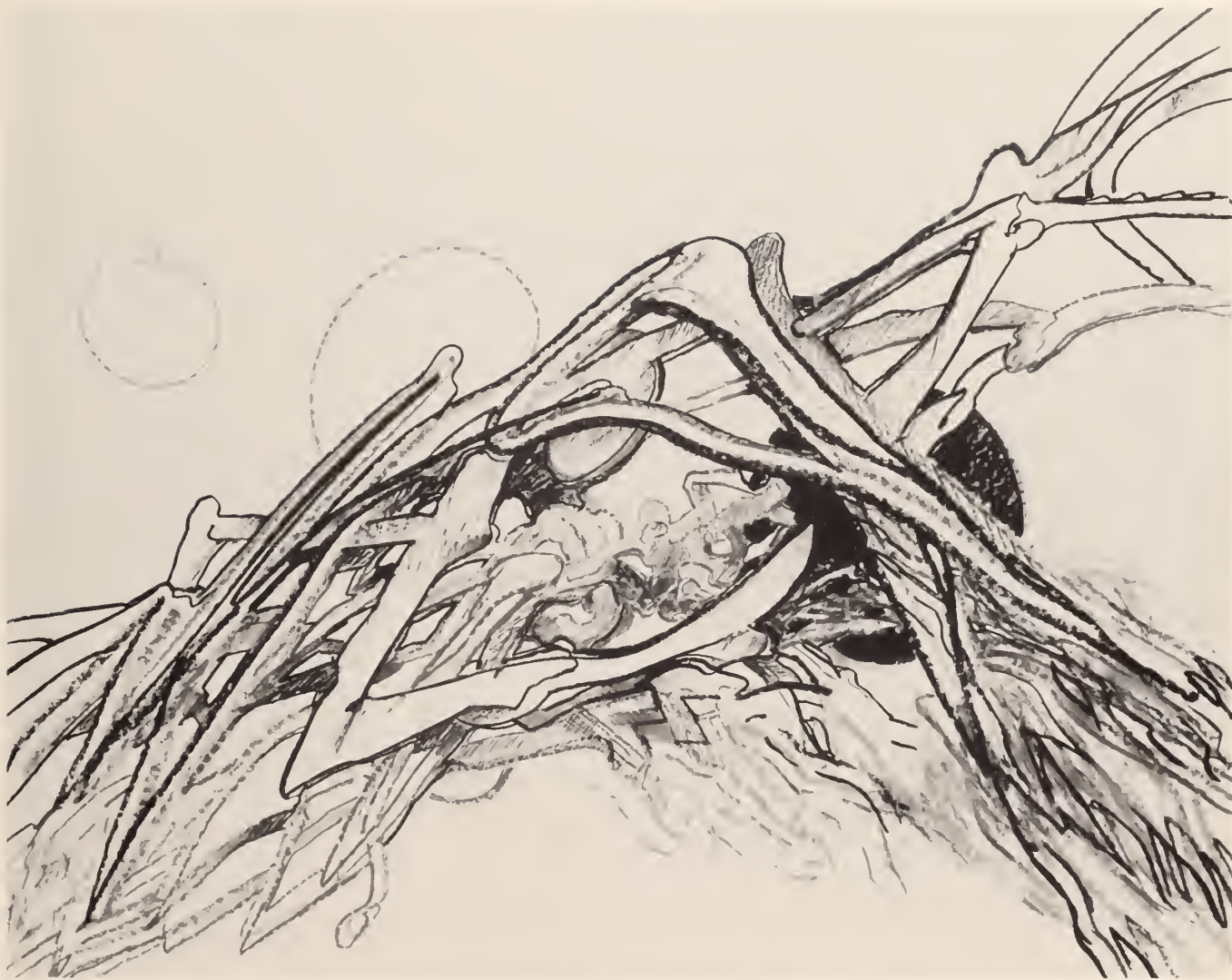
Purchase, with funds from the Hearst Corporation and  
The Norman and Rosita Winston Foundation,  
Inc. 82.20

**Marsden Hartley** (1877–1943)

*Alspitze*, c. 1934

Charcoal on paper,  $13 \times 9\frac{1}{16}$  (33 × 24.9)

Purchase, with funds from the Equitable Life Assurance  
Society of the United States Purchase Fund 84.33



**Richard Hunt**, *Untitled*, 1982

**Richard Hunt** (b. 1935)

*Untitled*, 1982

Oil pastel on paper, 23 × 29 (58.4 × 73.7)

Purchase, with funds from Richard Brown Baker and  
Mr. and Mrs. William A. Marsteller 83.21

**Yvonne Jacquette** (b. 1934)

*Searsport Harbor, Night, Horizontal*, 1983

Pastel on paper, 40½ × 53 (102.9 × 134.6)

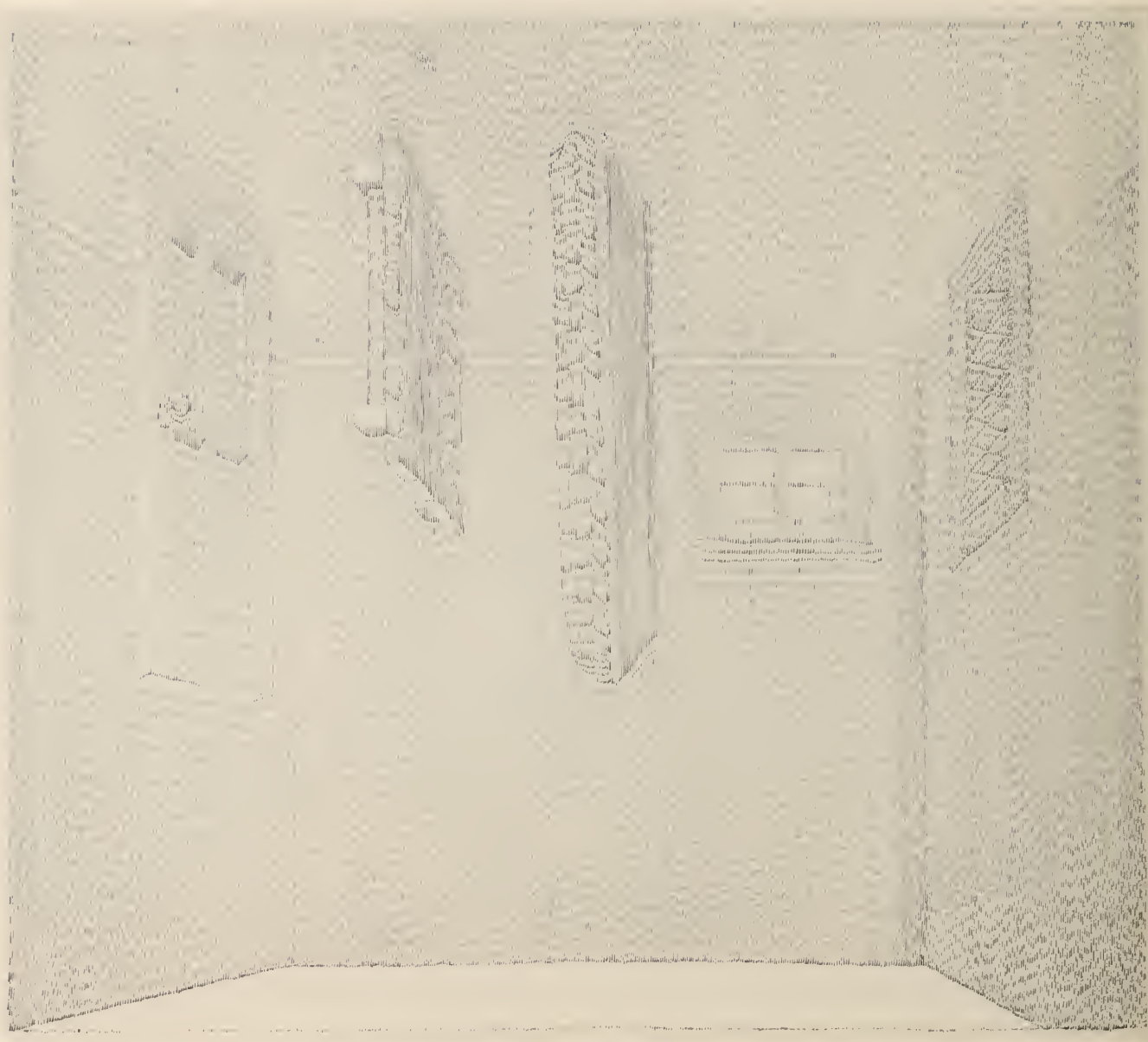
Purchase, with funds from the Drawing  
Committee 83.43

**Bill Jensen** (b. 1945)

*Black Line Drawing*, 1978

Graphite and charcoal on vellum, 24 × 19 (61 × 48.2)

Purchase, with funds from the Mr. and Mrs. M. Anthony  
Fisher Purchase Fund 82.19



**Richard Artschwager, *Door, Mirror, Table, Basket, Rug, Window D*, 1975**



**Cy Twombly**, *Untitled*, 1982–84

**Ellsworth Kelly** (b. 1923)

*Rose VI, Palm Springs*, 1984

Graphite on paper,  $20\frac{1}{16} \times 24$  ( $51 \times 61$ )

Purchase, with funds from the Drawing

Committee 85.4

**Paul Kelp** (b. 1902)

*Composition*, 1929

Watercolor and graphite on paper,  $10\frac{3}{4} \times 7\frac{1}{8}$

( $27.3 \times 18.1$ )

Purchase, with funds from the John I. H. Baur Purchase

Fund 82.37

**Franz Kline** (1910–62)

*Untitled #4*, c. 1935

Graphite on paper,  $16\frac{1}{4} \times 13\frac{1}{4}$  ( $41.3 \times 33.7$ ) irregular

Purchase, with funds from the Drawing

Committee 85.5



**Willem de Kooning**, *Figures with Bicycle*, c. 1969

**Gabriel Kohn** (1910–1975)

*Untitled* [*Studies for Sculpture*], 1963

Charcoal and ink with collage on cardboard, 20 $\frac{1}{8}$  × 30  
(51.1 × 76.2)

Purchase, with funds from the Drawing  
Committee 84.3

**Robert Kushner** (b. 1949)

*Viva Flamenco*, 1979

India ink, gouache, and metallic paint on paper,  
19 × 18 $\frac{3}{4}$  (48.3 × 47.6)

Promised gift of Norman Dubrow P.2.82

**Edward Laning** (1906–1981)

*Mannequin*, 1950s

Gouache and graphite on paper, 12 $\frac{15}{16}$  × 8 $\frac{3}{4}$   
(32.9 × 22.2) sight

Katherine Schmidt Shubert Bequest 84.73.7



**Willem de Kooning**, *Manikins*, c. 1942



**Louis Lozowick**, *Machine Ornament*, c. 1925–27

**Robert Laurent** (1890–1970)

*Abstraction*, c. 1920

Charcoal on paper, 15 × 22 (38.1 × 55.9)

Gift of the Friends of the Whitney Museum of American Art 84.19

**Julian Levi** (1900–1982)

*Barneget City, June 16, 1941*, 1941

Graphite on paper, 9 × 15<sup>11</sup>/<sub>16</sub> (22.9 × 39.8)

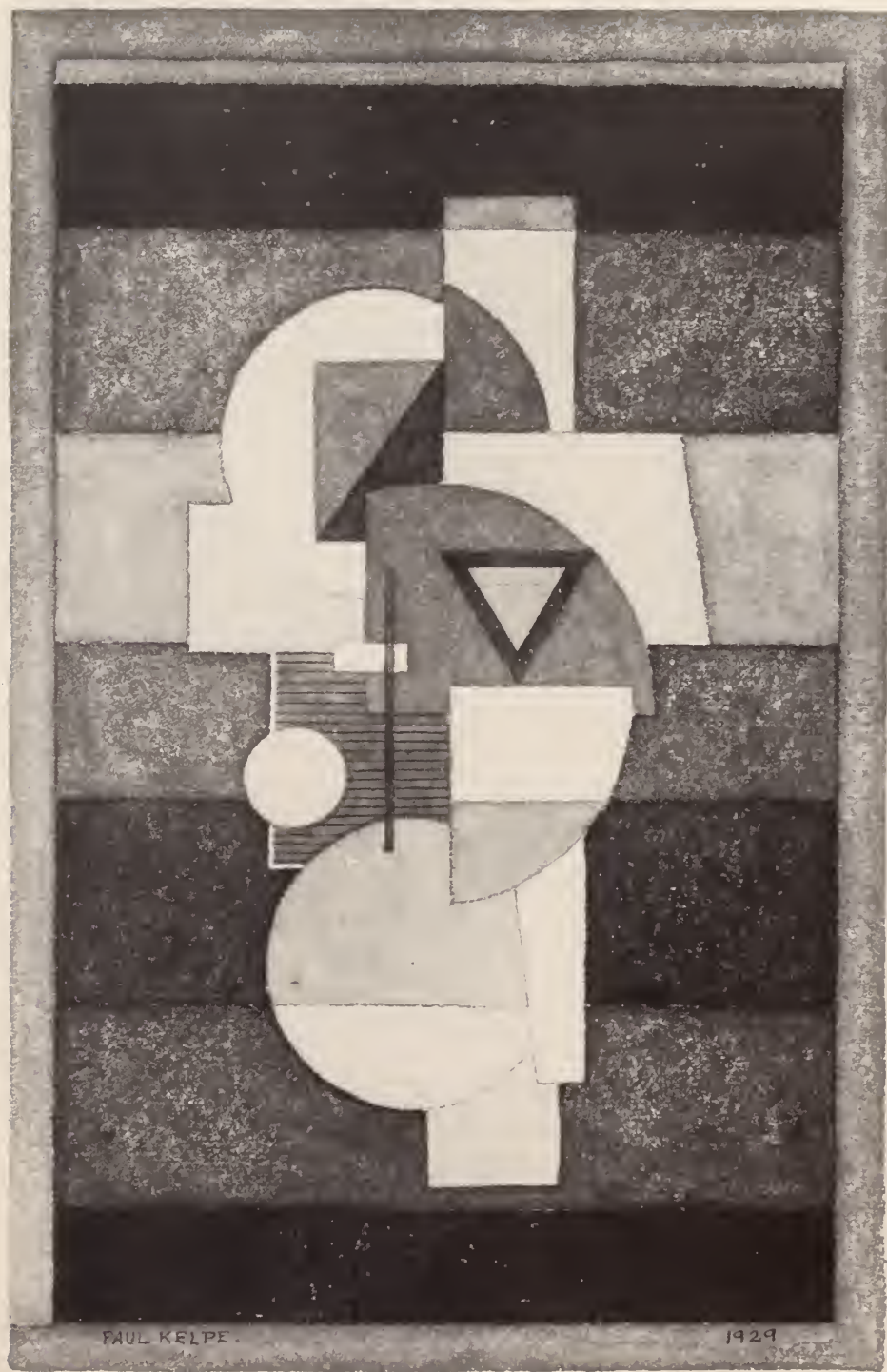
Katherine Schmidt Shubert Bequest 84.73.5

**Roy Lichtenstein** (b. 1923)

Study for *Figures in Landscape*, 1977

Graphite and colored pencil with collage on paper,  
22½ × 27¾ (57.2 × 70.5)

Purchase, with funds from the Drawing  
Committee 84.4



Paul Klee, *Composition*, 1929



**Leon Polk Smith**, *Untitled*, 1981



**Mel Bochner**, *Triangular and Square: First Diagonal*, 1974

**Charles Locke** (1899–1983)

*"Captain Stormfield's Visit to Heaven"* by Mark Twain,  
n.d.

Ink on paper,  $15\frac{1}{4} \times 11\frac{1}{4}$  (38.7 × 28.6)

Katherine Schmidt Shubert Bequest 84.73.6

*Idle Talk*, n.d.

Crayon and ink on paper,  $16 \times 10$  (40.6 × 25.4) sight

Katherine Schmidt Shubert Bequest 84.73.8

**Louis Lozowick** (1892–1973)

*Machine Ornament*, c. 1925–27

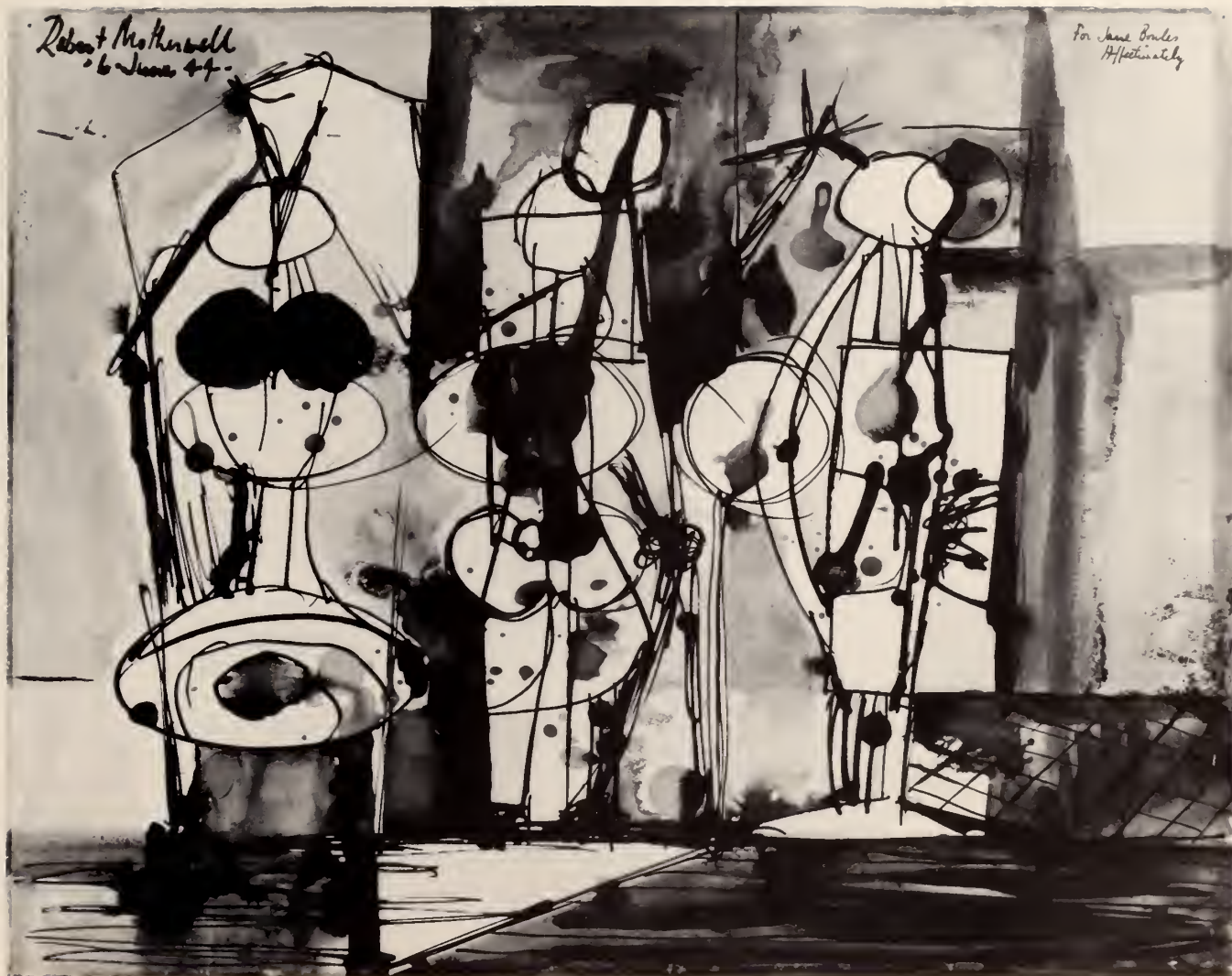
India ink on paper,  $18\frac{1}{4} \times 12$  (46.3 × 30.5)

Purchase, with funds from the Neysa McMein Purchase

Award and Barbara Babcock Millhouse 82.24



Jackson Pollock, *Untitled*, c. 1944



**Robert Motherwell**, *Three Figures Shot*, 1944

**Robert Mangold** (b. 1937)

*Untitled [Drawing for 5 Paintings in John Weber Gallery Show]*, 1974

Graphite and colored pencil on paper,  $8\frac{1}{8} \times 22\frac{1}{2}$   
(20.6 × 56.2)

Gift of Norman Dubrow 82.45.2

**Agnes Martin** (b. 1912)

*Untitled*, 1960

Ink on paper,  $11\frac{1}{8} \times 9\frac{3}{8}$  (30.2 × 23.8) irregular  
Purchase, with funds from the M. Anthony Fisher  
Purchase Fund and the National Endowment for the  
Arts 81.30

**John McLaughlin** (1898–1976)

*Untitled JMD2*, 1963

Oil on paper,  $22\frac{1}{4} \times 30\frac{1}{4}$  (56.5 × 76.5)  
Purchase, with funds from the Mr. and Mrs. M. Anthony  
Fisher Purchase Fund 83.22



**Theodore Roszak**, *Wave*, 1976

**George L. K. Morris** (1905–1975)

*Study for Indian Concretion*, 1938

Gouache on paper, 12 × 9 (30.5 × 22.9)

Gift of Mr. Jerry Lieber 84.70.2

**Robert Motherwell** (b. 1915)

*Three Figures Shot*, 1944

Colored ink on paper, 11½ × 14½ (28.9 × 36.8)

Purchase, with funds from the Burroughs Wellcome  
Purchase Fund and the National Endowment for the  
Arts 81.31

**Elie Nadelman** (1882–1946)

*Head of a Woman with Hat*, c. 1923–25

Graphite on tracing vellum, 16½ × 10¾ (41.9 × 27.3)

Purchase, with funds from The Lily Auchincloss  
Foundation, Vivian Horan, The List Purchase Fund, the  
Neysa McMein Purchase Award, Mr. and Mrs. William  
A. Marsteller, the Richard and Dorothy Rodgers Fund,  
and the Drawing Committee 83.34



**Milton Avery**, *Lone Rock and Surf*, 1945

**Gladys Nilsson** (b. 1940)

*E Z Runner*, 1985

Watercolor on paper,  $40\frac{1}{2} \times 59\frac{7}{8}$  (102.9  $\times$  152.1)

Purchase, with funds from the Drawing

Committee 85.24

**Walter Pach** (1883–1958)

*Untitled [Cubistic Still Life]*, 1914

Watercolor on paper,  $13\frac{1}{2} \times 10$  (34.3  $\times$  25.4)

Purchase, with funds from the Drawing

Committee 85.22

**Ed Paschke** (b. 1939)

*His and Hers*, 1977

Graphite, colored ink, and colored pencil on paper, 29  
 $\times$  23 $\frac{1}{8}$  (73.6  $\times$  58.7)

Purchase, with funds from the Drawing

Committee 84.46



Philip Guston, Drawing for *Conspirators*, 1930



**Jonathan Borofsky**, *Self-Portrait at 2668379 and 2670098*, 1979–80

**Jackson Pollock** (1912–56)

*Untitled*, c. 1933–39

Pencil and colored crayon on paper, 15 × 10 $\frac{1}{8}$

(38.1 × 25.7)

Purchase, with funds from the Drawing Committee and the Julia B. Engel Purchase Fund 85.16

*Untitled*, c. 1933–39

Pencil and colored crayon on paper, 15 $\frac{1}{16}$  × 10 $\frac{1}{8}$

(38.3 × 25.7)

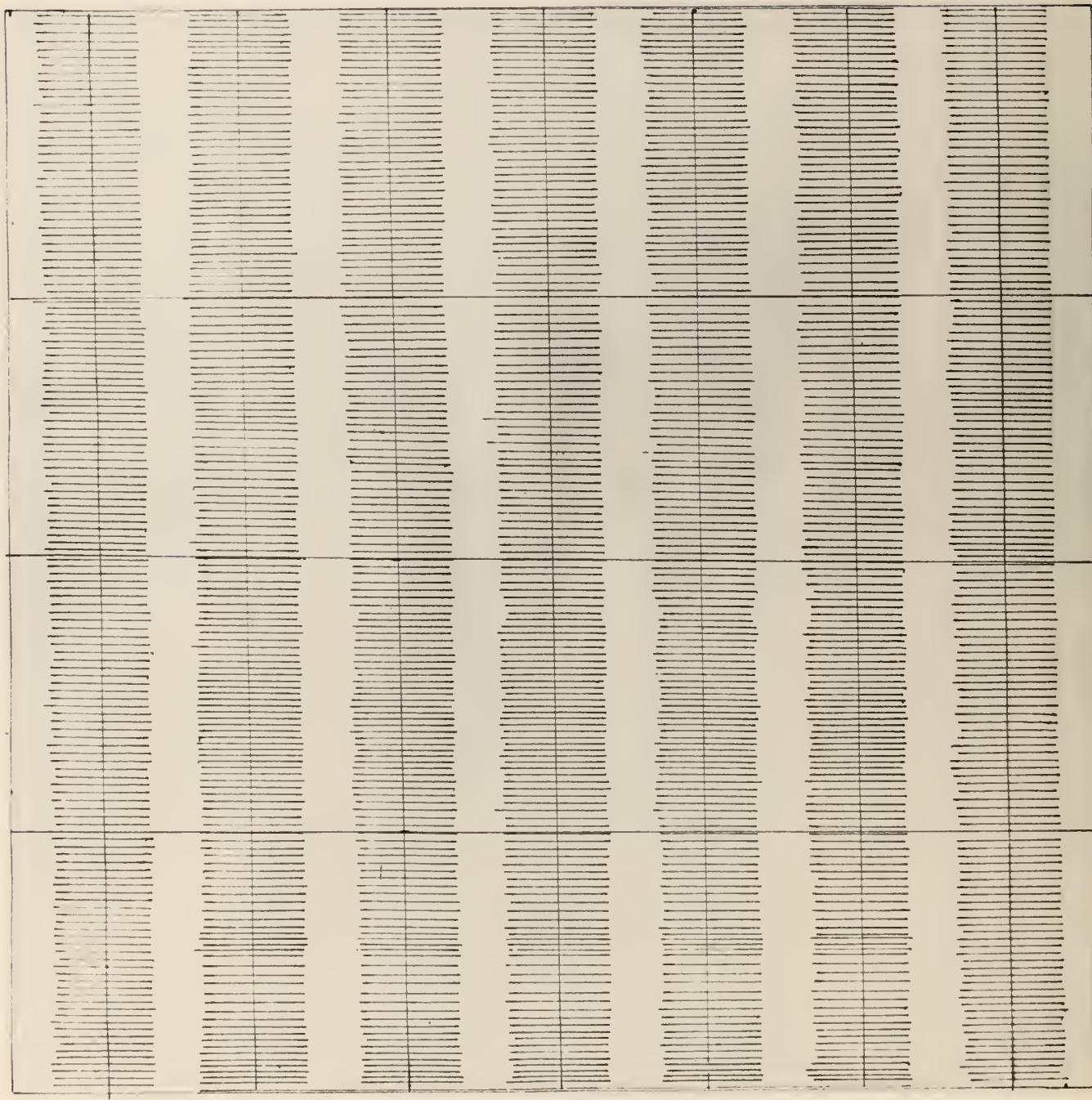
Purchase, with funds from the Drawing Committee and the Julia B. Engel Purchase Fund 85.17

*Untitled*, c. 1939–42

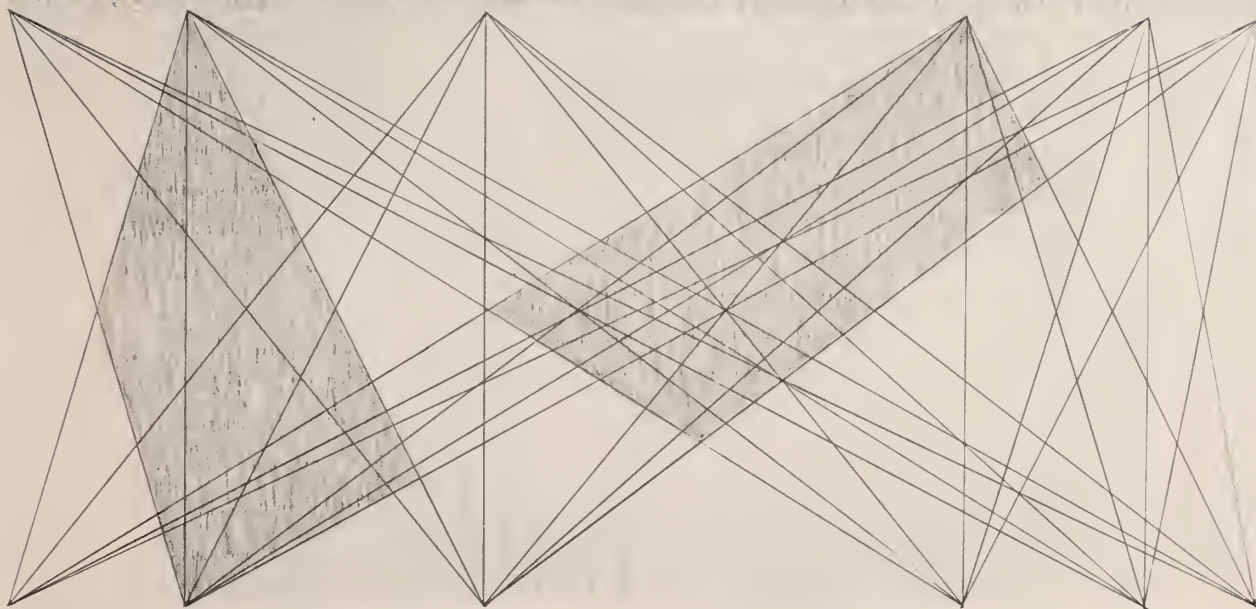
Colored crayon and pencil on paper, 14 × 11

(35.6 × 27.9)

Purchase, with funds from the Drawing Committee and the Julia B. Engel Purchase Fund 85.18



Agnes Martin, *Untitled*, 1960



**Jack Tworckov**, *Pastel & Graphite L.B. #8*, 1979

**Jackson Pollock**

*Untitled*, c. 1939–42

Black india ink on paper, 18 × 14 (45.7 × 35.6)

Purchase, with funds from the Drawing Committee and the Julia B. Engel Purchase Fund 85.19

*Untitled*, c. 1944

Ink with touches of gray gouache on paper, 13¼ × 11⅞ (33.7 × 28.3)

Purchase, with funds from the Drawing Committee and the Julia B. Engel Purchase Fund 85.20

*Untitled*, c. 1950

Black ink on paper, 19 × 24⅞ (48.3 × 63.2)

Purchase, with funds from the Drawing Committee and the Julia B. Engel Purchase Fund 85.21



Peggy Bacon, *Fiorello LaGuardia*, c. 1930



**Franz Kline**, *Untitled #4*, c. 1935

**Katherine Porter** (b. 1941)

*Untitled*, 1983

Charcoal, graphite, and gouache on paper,  $44\frac{1}{2} \times 30\frac{1}{4}$   
(113 × 76.8)

Purchase, with funds from the H. van Ameringen  
Foundation 83.23

**Robert Rauschenberg** (b. 1925)

*Untitled*, c. 1962

Graphite, watercolor, gouache, and transfer on paper,  
 $12\frac{1}{8} \times 18\frac{3}{8}$  (30.8 × 47.3) sight

Gift of Howard and Jean Lipman 84.64

**Edda Renouf** (b. 1943)

*Fire Sounds #2*, 1981

Colored chalk and incised lines on paper,  $70 \times 19\frac{1}{2}$   
(177.8 × 49.5)

Purchase, with funds from the Friends of the Whitney  
Museum of American Art 82.4

**Hugo Robus** (1885–1964)

*Rain*, 1918

Graphite on paper,  $8\frac{1}{2} \times 11\frac{1}{16}$  (21.6 × 29.1)

Purchase, with funds from the H. van Ameringen  
Foundation 83.6



**Peter Saul**, *Highway of Social Justice*, 1965

**James Rosenquist** (b. 1933)

*Fahrenheit 182 Degrees*, 1982

Colored ink on frosted mylar, 33½ × 71½

(84.2 × 181.6)

Purchase, with funds from the John I. H. Baur Purchase Fund, the Mr. and Mrs. M. Anthony Fisher Purchase Fund, and The Lauder Foundation—Drawing Fund 82.35

**Theodore Roszak** (1907–1981)

*My Violin Teacher*, 1925

Charcoal on paper, 21¼ × 16½ (54 × 41.9)

Gift of the estate of Theodore Roszak 83.33.4



**William Beckman, *Della*, 1983**

*Musicians*, 1932

Watercolor, ink, and gouache on paper,  $12\frac{3}{16} \times 11\frac{7}{16}$   
(31 × 29.1)

Gift of the estate of Theodore Roszak 83.33.2

*Cubist Still Life*, 1933

Graphite, watercolor, and gouache on paper,  $5\frac{3}{4} \times 9\frac{5}{8}$   
(14.6 × 24.4) irregular

Gift of the estate of Theodore Roszak 83.33.1

*Metaphysical Structure*, 1933

Crayon, gouache, and ink on paper,  $23 \times 16\frac{9}{16}$   
(58.4 × 42.1)

Gift of the estate of Theodore Roszak 83.33.5



**Herbert Ferber**, *Untitled*, 1950

**Theodore Roszak**

Study for *Airport*, 1934

Watercolor, gouache, ink, and graphite on paper,

22 $\frac{7}{8}$  × 29 (58.1 × 73.7) irregular

Gift of the estate of Theodore Roszak 83.33.6

Study for *Thorn Blossom*, 1946–47

Gouache on paper, 14 × 10 (35.6 × 25.4)

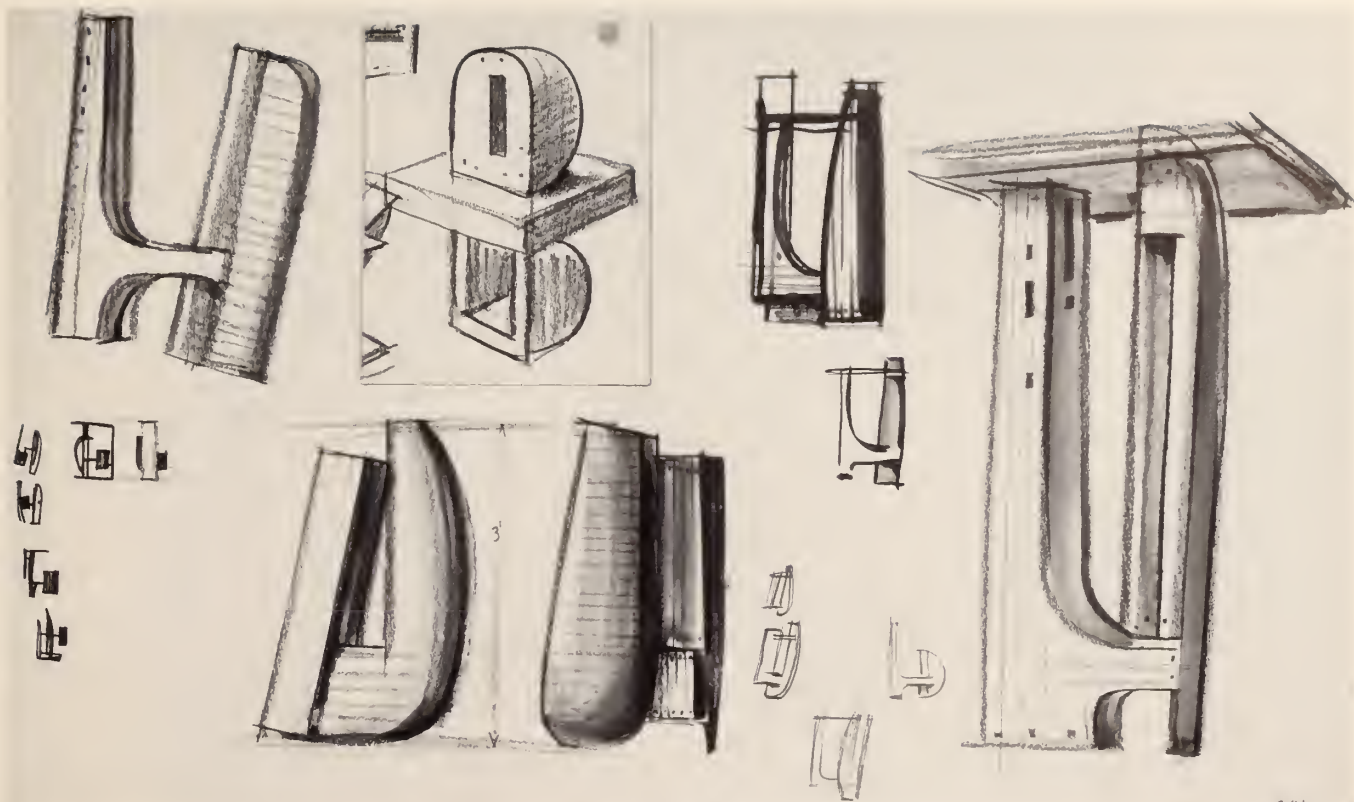
Gift of the estate of Theodore Roszak 83.33.3

*Portrait [The Artist's Wife]*, 1951

India ink and colored ink on paper, 33 $\frac{1}{2}$  × 29

(85.1 × 73.7) irregular

Gift of Sara Jane Roszak 83.33.7



**Gabriel Kohn, *Untitled [Studies for Sculpture]*, 1963**

Study for *Invocation III*, 1952

India ink and colored ink on paper,  $92\frac{5}{8} \times 42\frac{1}{8}$   
(235.3  $\times$  107)

Gift of the estate of Theodore Roszak 83.33.11

*Landscape or Dirge*, 1954

India ink and colored ink on paper,  $42\frac{1}{2} \times 78\frac{3}{8}$   
(108  $\times$  199.1) irregular

Gift of the estate of Theodore Roszak 83.33.9



**Theodore Roszak**, Study for *Thorn Blossom*, 1946–47

**Theodore Roszak**

*Star Burst*, 1954

India ink and colored ink on paper,  $43\frac{1}{2} \times 79$

(110.5  $\times$  200.7) irregular

Gift of Mrs. Theodore Roszak 83.33.10

*Wave*, 1976

Graphite on paper,  $39\frac{5}{8} \times 62\frac{1}{2}$  (100.6  $\times$  158.8)

irregular

Gift of the estate of Theodore Roszak 83.33.8

**Ludwig Sander** (1906–1975)

*Untitled*, 1970

Charcoal on paper,  $24\frac{3}{4} \times 19$  (62.9  $\times$  48.3)

Purchase, with funds from the Drawing

Committee 85.25



Mel Bochner, *December*, 1984



Joseph Cornell, *Weather Satellites*, mid-1960s



**Ellsworth Kelly**, *Rose VI*, *Palm Springs*, 1984

**Peter Saul** (b. 1934)

*Highway of Social Justice*, 1965

Colored ink and crayon on composition board,  
39<sup>13</sup>/<sub>16</sub> × 55<sup>7</sup>/<sub>8</sub> (101.1 × 141.9)

Purchase, with funds from the Sara Roby  
Foundation 84.48

**Joel Shapiro** (b. 1941)

*Untitled*, 1982

Charcoal, gouache, and graphite on paper, 18<sup>1</sup>/<sub>8</sub> × 12<sup>7</sup>/<sub>8</sub>  
(46 × 32.7) irregular

Gift of the artist 82.25.1

*Untitled*, 1982

Charcoal, gouache, and graphite on paper, 19<sup>3</sup>/<sub>4</sub> × 24<sup>5</sup>/<sub>8</sub>  
(50.2 × 62.5) irregular

Gift of the artist 82.25.2



Richard Tuttle, *Sparrow*, 1965



**Joseph Stella**, *Mixed Flowers with Hydrangea*, 1919

**Joel Shapiro**

*Untitled*, 1983

Gouache and graphite on paper,  $22\frac{3}{8} \times 30$   
(56.8  $\times$  76.2)

Purchase, with funds from the Drawing  
Committee 84.20

**Charles Sheeler** (1883–1965)

*Self-Portrait*, c. 1924

Pastel and charcoal on paper mounted on cardboard,  
 $24 \times 20\frac{1}{8}$  (61  $\times$  51.1)

Purchase, with funds from the Mr. and Mrs. M. Anthony  
Fisher Purchase Fund and The Martin and Agneta  
Gruss Foundation 82.36



Jackson Pollock, *Untitled*, c. 1939-42



**Ilya Bolotowsky**, *Untitled [Biomorphic Study]*, 1935

**Leon Polk Smith** (b. 1906)

*Pregnant Space*, 1981

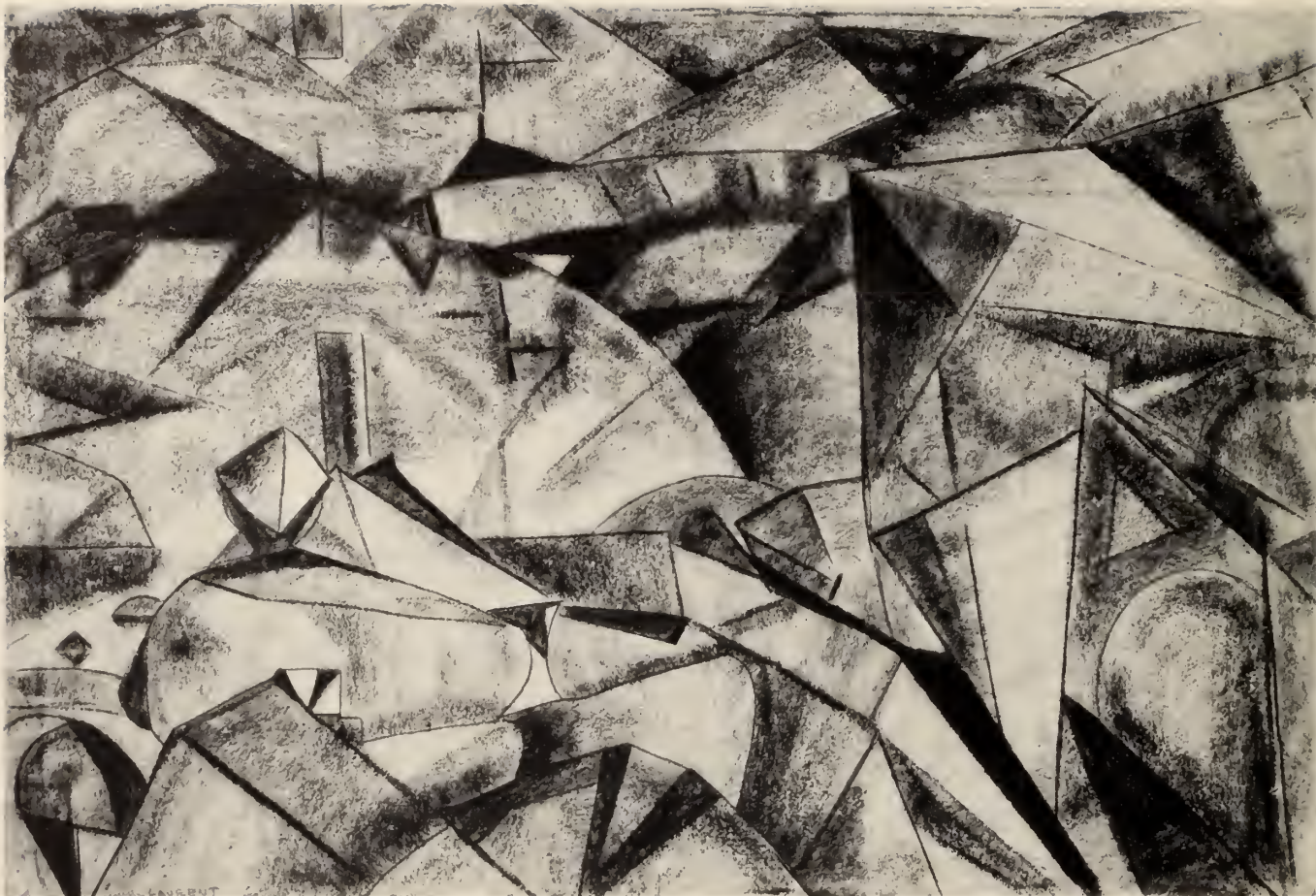
Collage and charcoal on paper, 59¾ × 40 (151.8 × 101.6)

Gift of the artist 81.37

*Untitled*, 1981

Collage and colored pencil on paper, 59¾ × 40 (151.8 × 101.6)

Purchase, with funds from the M. Anthony Fisher Purchase Fund and the National Endowment for the Arts 81.32



**Robert Laurent**, *Abstraction*, c. 1920

**Richard Stankiewicz** (1922–1983)

*Untitled*, 1960

Ink on paper, 24 × 12 (61 × 30.5)

Purchase, with funds from the Drawing

Committee 84.47

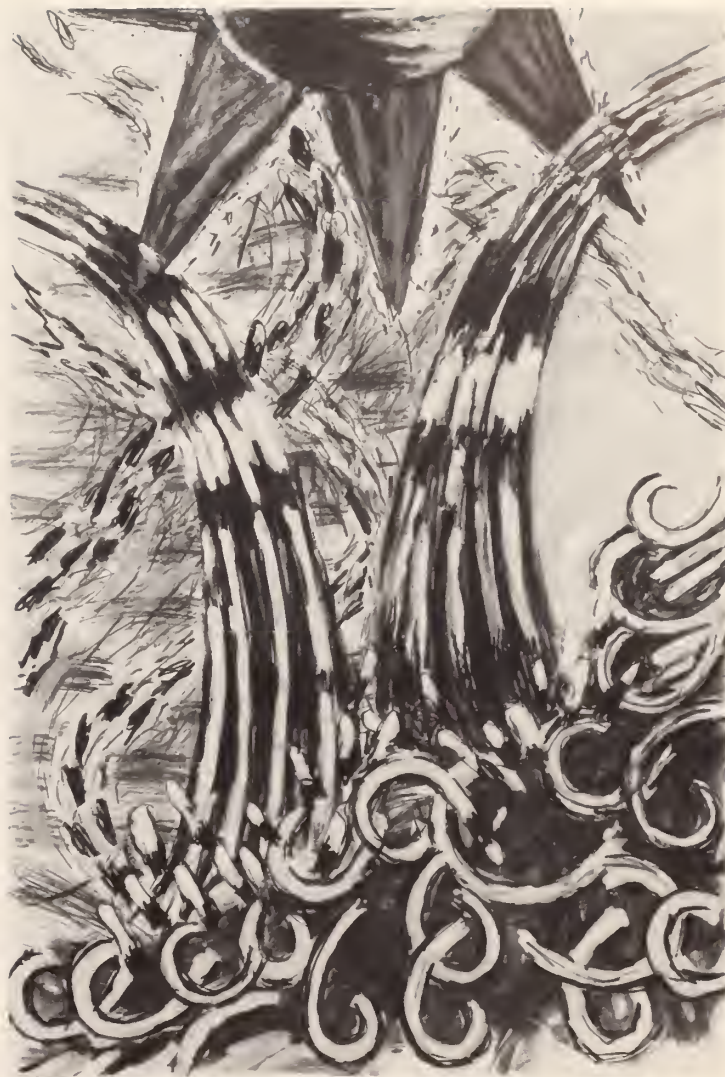
**Joseph Stella** (1877–1946)

*Mixed Flowers with Hydrangea*, 1919

Silverpoint and colored crayon on paper, 14½ × 9½

(35.9 × 24.1)

Gift of Sergio Stella 82.7



**Katherine Porter**, *Untitled*, 1983

**Richard Tuttle** (b. 1941)

*Sparrow*, 1965

Bound book of 12 drawings,  $8\frac{1}{8} \times 6\frac{7}{16}$  (20.6 × 16.4)  
overall

Purchase, with funds from the Wilfred P. and Rose J.

Cohen Purchase Fund 84.35.1–12

**Cy Twombly** (b. 1929)

*Untitled*, 1964

Graphite, colored pencil, and crayon on paper,  
 $27\frac{1}{2} \times 39\frac{3}{8}$  (69.9 × 100)

Purchase, with funds from the Drawing

Committee 84.21

*Untitled*, 1982–84

Oil pastel and graphite on paper,  $44\frac{1}{2} \times 30\frac{1}{8}$   
(113 × 76.5)

Gift of the artist 84.30



Jackson Pollock, *Untitled*, c. 1933-39



**Willem de Kooning**, *Untitled*, c. 1975–80

**Jack Tworok** (1900–1982)

*Pastel & Graphite L. B. #8*, 1979

Pastel and graphite on paper,  $22\frac{3}{4} \times 30\frac{3}{4}$  (57.8 × 78.1)  
irregular

Purchase, with funds from Mr. and Mrs. William A.  
Marsteller 83.7

**Robert Zakanitch** (b. 1935)

*Baskets*, 1979

Graphite on paper,  $39\frac{3}{4} \times 39\frac{3}{4}$  (101 × 101)  
Gift of Norman Dubrow 84.62.2



George L. K. Morris, Study for *Indian Concretion*, 1938



